# The Shakespeare Newsletter

Vol. IX: No. 1 *"Knowing I lov'd my books, he furnish'd me . . ."* February, 1959

## British Theatre Museum Association Obtains Sir Henry Irving Archives

The famous Henry Irving Archives, of great importance to the history of the theatre from the mid-19th to the 20th century has been purchased from grandson Laurence Irving of the British Theatre Museum Association. The gift of the unknown benefactor makes the eighteen month old Association an important factor in theatrical research.

The collected papers contain letters, documents, prompt books, programs, playbills, photographs, account books, drafts of speeches, rare pamphlets of Irving's early career, theatrical swords used in *Macbeth* and *Hamlet*, water colors, etc. In all there are 4000 items, including three thousand letters to illustrious figures, among them Shaw, Ruskin (about *The Merchant of Venice*), and Browning. Irving's position as one of the foremost actors of the British stage, the first actor to be knighted, a spectacular producer of elaborate Shakespearean productions, will make Shakespeareans especially interested.

As yet, the Association has no home; but with this collection, the further gift of the Sir Henry Irving letters collected by Lady Ashley Clarke, Mrs. Ernest Short's vast collection of press clippings, photographs, busts, etc., steps to find a home will proceed without delay.

It was a letter of Mr. Laurence Irving to *The Times* in August, 1955, written with a view to the disposition of his collection, that started the movement for a British Theatre Museum. At its meeting on Feb. 14, 1957, the Society for Theatre Research met at the British Drama League and agreed to found the Association.

Announcement of the acquisition of the Irving collection was made at a *Hamlet* Dinner on Feb. 1. The sponsors were particularly happy to have saved the collection after an unsolicited offer for the collection had come from a "foreign" library.

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### 10th Annual Festival at Hofstra

*The Merry Wives of Windsor* was the chief feature of the 10th Annual Shakespeare Festival at Hofstra College in Hempstead, Long Island, N. Y., from March 13 to March 21. The play was directed by Dr. Bernard Beckerman who has directed the plays on the Globe replica stage for the past nine years. Since last year the stage has been set up in the new million-dollar Hofstra Playhouse.

Public performances were given on the evenings of March 13, 14; 20, 21. For high school students there were matinees during the week. Elizabethan music, two short pre-Elizabethan plays, and Sir Laurence Olivier's *Henry V* were scheduled.

## Surveys Of Elizabethan Drama Reveal Large Areas Of Needed Research

The fifth annual meeting of the Renaissance Drama group (Conference 5) at the Modern Language Association meetings in New York on Dec. 27, revealed that a great deal of work is either being done in progress, or necessary for the future.

After the election of Professor R. C. Bald as new chairman for 1959 there were two papers each of which surveyed the vast opportunities in the field of Renaissance research.

R. J. Shoeck of the University of Notre Dame surveying the Tudor period asserted that since early Tudor drama was much alive today, research in the field was more than a chore for antiquarians. Nevertheless on the scholarly side, texts need editing, 15th and 16th century documents and treatises need study to "evaluate objectively the attitude of the church and of churchmen towards plays and dramatic presentations," and royal and ecclesiastical documents need the same treatment. Recent doctoral dissertations in the field have analyzed and categorized comic and physical routines (Paul J. Aldus, Chicago, 1951), structural function of ideas (Walter J. Evert, Jr. Princeton, 1954), typical situations (Friedrich Hoffmann, Munich, 1954), use of prologues and epilogues (Ruth N. Snyder Pennsylvania, 1954), and character and motif index (Richard T. Wagner). Richard Southern's *Medieval Theatre in the Round* and T. W. Craik's *The Tudor Interlude* are new and valuable studies A major work is needed to fill the gap between Chambers' *Medieval Stage* and his *Elizabethan Stage*. Information is needed on the 30 companies active between 1556 and 1568; a biographical dictionary is necessary (and is in fact being composed by Prof. Shoeck), and more research required on Academic and Inns of Court Drama.

Samuel Schoenbaum of Northwestern University reviewed the research necessary in Jacobean drama and detailed the problems he was encountering in his revision of Alfred Harbage's *Annals of English Drama*, especially in the ascription of anonymous plays to known authors. Although new studies have been produced, much more is needed especially in editing of the plays, ferreting out of biographical data, rereading of old documents, etc.

A prime need is for the editing or reediting of old plays. At least 173 plays in the *Annals* exist in manuscript form or in editions never printed since the original 16th and 17th century editions. Of these 75 are academic plays in manuscripts or untranslated Latin. At least 301 plays have not been edited since the 19th century, and many of these are unavailable. Because the task is often too great for one scholar, a plea for more active collaboration was made.

An Annual Report giving in full the texts of the above is being prepared. Readers are invited to reserve copies by writing to Dr. Samuel Schoenbaum at Northwestern University. There is no charge for the report.

### Folger Facilities Growing

Readers, researchers, and fellows at the Folger Shakespeare Library will find new amenities when they visit there in the near future.

Concrete has already been poured for a new underground stack for rare books. Above that there will be offices, conference rooms, a microfilm reading room, and utility space. On the roof of the structure there will be a sundeck with umbrellas, beach chairs, and shrubbery where the scholars and staff can think, relax, or talk. No books will be permitted.

During the 1957-1958 fiscal year the library added 6190 titles in 7,732 volumes to its collection. Some were 16th century; the largest number were of the 17th. Among the books were 250 rare works by Martin Luther and his contemporaries, and 25 16th century editions of Erasmus. Only two or three U.S. libraries have better Erasmus collections.

### American Shakespeare Festival Offers Two Plays To Educational Groups

A special pre-season school program will be conducted by The American Shakespeare Festival Theatre and Academy from May 19 through June 5.

The successful *Midsummer Night's Dream* of last season and a new production of *Romeo and Juliet* will be made available to groups of students, teachers, clubs, and institutions. Substantial discounts in ticket prices will be allowed to educational groups.

The long-planned school program has been made possible by the increasing success of the Festival during the past four years. The regular summer Festival will begin shortly after the school program is completed. The complete program has not yet been determined.

## Star-Studded Cast Engaged For 100th Season at Stratford-Upon-Avon

With the 99th season successfully completed on November 29th and the successful tour to Moscow and Leningrad over, plans are already well under way for the 100th season of plays for the 1959 Festival.

The 100th season will open on April 7 with *Othello* directed by Tony Richards, designed by Loudon Sainthill, and star Paul Robeson as Othello and Sam Wanamaker as Iago. Mary Ure wil play Desdemona.

The second play, *All's Well that Ends Well*, will be directed by Tyrone Guthrie and designed by Tanya Moisiewitsch. Rumors are that their Edwardian production at Canadian Stratford will now be changed to modern dress. Dame Edith Evans will star as the Countess of Rousillon.

Peter Hall's *Midsummer Night's Dream* opens on June 2 and *Coriolanus* on July 7. Lila de Nobili will design the *Dream* which will have Charles Laughton playing Bottom for the first time. Sir Laurence Olivier will star in *Coriolanus*, a role he last performed in London twenty-one years ago. Dame Edith Evans will play Volumnia. The setting for the Roman play will be designed by the Russian born American artist Boris Aronson.

Glen Byam Shaw's production of *King Lear* will open on August 18, the last play of the season and last to be directed by Mr. Shaw who retires when the season closes in November. It will be designed by Margaret Harris and Sophia Devine who operate professionally under the famous name of Motley.

Alterations are underway at the theatre for the outside canopy area in glass, installation of new apparatus for reproducing tape recordings to synchronize with the live orchestra, and construction of a forestage lift so that the apron used for Elizabethan production can be lowered to floor level to accommodate four rows of seats at regular performances, and lowered still further to accommodate an orchestra for musicals.

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### Peripatetic Old Vic Headed for Jugoslavia

The Old Vic Company which completed its tour of the United States and Canada with an hour and a half TV production of *Hamlet* on February 24 (CBS) left the U.S. on February 26 and is soon to visit Jugoslavia. Through the mediation of the Jugoslav ministry for Cultural Relations, *Hamlet* will be shown in Belgrade from March 17th to 20th, in Zagreb from the 23rd to the 25th, with a final performance in the university town of Ljubljna. The much traveled scenery wil go from New York to Le Havre and thence by rail to Belgrade.

# "Longhair, Egghead and Shakespeare"

Five years ago we saw the Barter Theatre *Two Gentlemen of Verona* and were moved to object to the farcification of Shakespeare. Not "that we love the Barter Theatre less," "we wrote, "but that we love Shakespeare more." (April, 1954, p. 18) In our editorial in the same issue we pondered the responsibility of the director—and we have suffered in silence many times since then.

### Twelfth Night For The Masses

About two months ago we saw the touring Players, Inc. production of *Twelfth Night*. The audience was treated to a hilarious farce which may have agitated the "laugh meter" but disturbed my Shakespeare class who went en masse after we had spent two weeks on the play. That my students may not be accused of reflecting their teacher's attitude, it must be stated that others came and complained as they did. One of the papers that the students were asked to write before the next meeting of our class reflected the general attitude. This young actress and devotee of the theatre wrote: "The uneasy feeling that I had as the play progressed was that here was a group that has the mistaken impression that in order for *anyone* to enjoy a Shakespearean comedy, it must be changed and interpreted on a level that would delight a kindergarten audience."

It has become usual for directors wanting a more striking beginning to begin with the second scene on the seacoast rather than the mood setting "If music be the food of love:" In this version the seacoast beginning is also used; and as the Sea Captain mentions Orsino and Viola they appear in person in the background so that the audience may the more fully understand. To us it smacked of the announcer who, thinking that the audience cannot read, reads us the commercial announcement that is presented on the TV screen. There is method in this madness and we accept it.

But we dislike a cigar-smoking, bar-maid Maria who we recall in Shakespeare's play could hardly be distinguished from the "lady of the house." In an early scene she mocks some departing ladies by throwing her skirt over her head like a shawl and stalking after them. We objected to the jazzing up of the love songs—even the final one. After a racy first act we thought that the second part was beginning on a better note when the curtain rose to a romantic group lolling on the stage. It is Act II, Scene 4: "Give me some music . . . " But before the first lines are given Orsino utters a loud, "Ugh . . . " which is echoed by the others. The audience roars. The mood is killed and Shakespeare's romance dies like a worm in the bud.

Sir Toby is old enough to be Maria's grandfather so their marriage is incredible. Sir Andrew is an overgrown little Lord Fauntleroy—(one student wrote that "all he needed was a runny nose"). The touch of humanity that we might have felt for Malvolio is lost by the omission of the "Sir Topas" scene (IV.2). Viola can be ridiculous in her duel with Sir Andrew, but there is no need for her to fence blindly with the doorpost. At least once we noted an actor go through the space between the doors—which, had the set been complete, would have been a wall.

### Hamlet On TV

But to go on with another play—the illustrious Old Vic's TV *Hamlet* on Feb. 24. Here the coinage of the director's brain was made public in *TV Guide* (Feb. Don't fail to read his "Western" version given there in full.) When asked why he had decided to emphasize "pure melodrama and action" in the play he said: "Frankly, to get a bigger rating While it's fine to stimulate interest among the Shakespearean societies, the schools and colleges, I believe our big guns should be trained on the larger audience the people who are afraid of longhair, egghead and Shakespeare, and who associate these things with everything dull."

Since the play was not ostensibly written for *us*, perhaps we ought to suffer in silence. But we are moved to comment that while "'tis bitter cold" and the "air bites shrewdly" the falling snow made us (18 students seated around my TV set) wonder where Ophelia later picked her rosemary, pansies, and daises and whether she had to break the ice of the brook (in which the leaves of a willow were reflected) in order to drown herself. We didn't mind the 19th century costume until Horatio told Hamlet that the ghost wore his "beaver up." Nor, considering the cost of TV time, could we seriously object to cutting the play to seventy-two minutes, except that the revenge motif seemed to have gotten lost as did the soliloquies which reveal Hamlet's character. But withal there was time to have a half dozen swordsmen spring at Hamlet from all sides as he tried to avoid Claudius's questioning about Polonius's dead body. And then the melodramatic ending: Claudius seems to be getting away from the dying Hamlet until Hamlet hurls his poisoned sword javelin-like to end the villain's life. And the crew-cut, roundheads may or may not have wondered what then happened to Denmark because Fortinbras never appeared to claim the vantage of the defunct kingdom.

That director Ralph Nelson knows better goes without saying. Old Vic remains Old Vic, the beloved home of Shakespeare. But for the popular audience visited by the touring company or by the TV producer, "the readiness is all"—the readiness to pander Shakespeare to popularity, to trade propriety for applause, to change romance and comedy into farce, and to debase tragedy into melodrama.

"Rest, perturbed spirit!"

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### The 100th Season at Stratford-upon-Avon

Those who recall that the old Memorial Theatre was opened in 1879 with Helena Faucit as Beatrice to Barry Sullivan's Benedick in *Much Ado About Nothing* may well be wondering why 1959 brings with it the 100th season. The following table should help:

| | | |
|---|---|---|
| 1879-1909 | one Festival annually | 31 |
| 1910-1916 | two Festivals annually | 14 |
| | (There were no performances in 1917 and 1918) | |
| 1919-1932 | two Festivals annually | 28 |
| 1933-1959 | one continuous Festival | 27 |

Until 1909 the Festivals usually began around Shakespeare's birthday and lasted from one to three weeks. Later there were Spring and late summer Festivals, the latter lasting about a month. The first continuous Festival in 1933 lasted from April 17 to September 9. Current Festivals run continuously for eight months and entertain about a quarter of a million playgoers annually.

*On Critical Obscurantists:*

### LITERARY STUDY AND HISTORY

*Louis B. Wright*

*Folger Shakespeare Library*

At the Folger Library scholars with varied interests work together, have luncheon and tea together, and exchange ideas with an ease greater than is possible in a more departmentalized institution. Perhaps one of the greatest values of a research library, is this opportunity for free discussion in an informal and unhurried atmosphere where nobody is impressed with anyone's dogma. For the literary student, the opportunity to talk with social historians is particularly important. For the historian, the opportunity to gather ideas outside the guild is equally useful.

About two decades ago, a group of academic literary critics rebelled against what they called the historical approach to literary study and preached a revival. They insisted upon a return to the literary texts; and from the exhortations of some of them one gathered that about all a critic needed was an uncluttered mind and the text, let us say, of Shakespeare. The irritant that precipitated the rebellion of the academic critics was the pedantry of that type of historically-minded professor who forgot literature in his concern for its background. The rebellion had a few good results. It did focus attention upon an author's work; and it forced some literary scholars to ask themselves what purpose their unconsidered trifles served. But presently explication gave place to obfuscation of the texts and the neo-pedantry was more boresome than the old, for the new pedantry merely spun hard words out of the dim consciousness of the critic and left no factual residue.

Obscurantist criticism has now given way to a more enlightened approach to literary study. The literary student realizes that the text of any writer is much more significant if he comprehends its historical setting and the purpose of its writer. The content of Shakespeare's mind when he wrote *Lear* may be more significant for us than the ruminations of literary cultists, however original their syntax and impressive their private vocabularies. The critic who interprets the literature of the past must inevitably concern himself with history if he hopes to achieve competence or to approach wisdom.

The type of criticism that once gloried in historical ignorance is no longer fashionable. A few weeks ago, the dean of an Ivy League resort that still harbors a small enclave of obscurantists now passe, spoke with sadness of two of his colleagues: "They walk around like zombies with nothing to say, at least with nothing that anyone wants to hear; it is very sad." But not so sad as it was when these critic-undertakers were burying literature under a pall of verbiage dark with obscurity and pretentious dullness.

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### The Abstractor Abstracted

In 1952, after *SNL* had gotten off to a successful beginning, the editor asked for volunteers for a proposed *Summary Guide to English and American Studies*. Responses were so few that the idea, though fully worked out, was postponed for the future.

Today the germ of that idea has been successfully developed by William Sawin's *Abstracts of English Studies* now sponsored by the National Council of Teachers of English. Although our plan was to have the issues arranged according to subject (readers want to know *what* has been done in their field, not what has been printed in a particular publication), and to have abstracts prepared only by those who have specialized in the area under surveillance, *SNL* subscribers are urged to subscribe ($4.00 per year) or suggest subscription to their libraries. Articles from *SNL* will be abstracted in *AES*. We hope it will bring more readers to *SNL*, as it should to the other publications involved.

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# Shakespeare Quarterly

**Richard Bernheimer, "Another Globe Theatre," SQ, IX:I, 1958, 19-29.**

In one of Robert Fludd's rarest books, *De Naturali, Supernaturali, Praeternaturali, et Contranaturali Microcosmi Histori* (1619) appears an illustration of a theatre of the Elizabethan type. Although it is supposed to illustrate "ars rotunda" (a mnemonic scheme for impressing upon the mind the universal order of things), the print does not arise from the text at all. Instead, it is an illustration of a real theatre, "of generally Elizabethan type, though an unusual one stylistically." Obvious in the print are a lower and an upper stage, two entrance doors flanking an inner stage, battlements fitted for scenes of siege, and a bay window above. "It is disappointing, on the other hand, that this theatre diverges from the dominant Elizabethan type by the straight design of the auditorium, which provides seats only on floor level, and by the absence of a raised and built-up stage."

Study of the problem of how an enclosed auditorium (as this probably was) might have been lit, leads to the conjecture that this theatre was a redesigned tennis court. "That Fludd's theatre had been such a court (and still remained one in some respects) is indicated by the form of the stalls, whose thin square wooden beams rest upon panels about half human size. Exactly such stalls were requisites of the game." Evidence indicates, moreover, that this theatre was in Germany, and the major arrangements of the stage were, it seems reasonable to assume, installed in order to accommodate players from England, "who demanded conditions similar to those at home."

Fludd's theatre may have stood at Kassel, "where the local prince, Landgrave Moritz of Hessia, patronized an English establishment for many years . . . There was even a tennis court on the castle grounds, built for the training of young noblemen (1592), and we hear by a lucky coincidence that it had ceased to operate as such, and for some time, when the new theatre was built in 1605 . . . All would thus favour Kassel . . . .were it not that there is no record of where the English comedians played, whether it was in the 'Ballhaus' or somewhere else."

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**Shakespeare Quarterly, Edited for the Shakespeare Association of America by James G. McManaway, IX:3 (Summer 1958), $8.00 per annum.**

**"'It appears so by the story': Notes on Narrative-Thematic Emphasis in Shakespeare," Clifford P. Lyons, SQ., IX:3, 287-94.**

Because of "a surprising lack of agreement about essentials of Shakespeare's art," C. P. Lyons of the University of North Carolina explores the problem of finding basic interpretations. The first step is "to recognize the basic importance of story in the structure of Shakespeare's plays"; second, "to acknowledge the play as something made . . . with built-in emphases." To disregard the play as fictional narrative or to expect it to operate beyond the boundaries of representational fiction distorts interpretations. A major key to understanding the meaning is provided by cumulative repetition, as in *Hamlet*, IV. v. ff. where Ophelia's madness is used to intensify Laertes' motivation to kill Hamlet. The current diverse interpretations of such plays as *Hamlet* and *A & C* cannot all be Shakespeare's. Critical affirmations about matters of central importance "are suspect when they neglect or distort the clear and obvious emphases of the controlling narrative structure"; they should "appear so by the story."

**"The Damnation of Othello: Some Limi-Limitations on the Christian View of the Play," Edward Hubler, SQ., IX:3, 295-300.**

Although he feels that the Christian approach to Shakespeare has produced landmarks of criticism, Edward Hubler of Princeton feels that some studies "pillage Christianity, and pillage it selectively" to produce pedantry, rather than helpful criticism. S. L. Bethell and Paul S. Siegel insist that Othello is damned according to orthodox Christian theology, but by presenting "Christian criticism [that] is not Christian enough", they stretch theology to support theories. Hubler doubts that Shakespeare and his audience were as orthodox as has been asserted; they were also not primarily concerned with theology but a play. "Othello is not a man; he is a character in a play. When a man writes a play he selects some elements of his subject matter in order that we may concentrate on them. He suppresses the others in order that our apprehension of his vision may be the more intense"—and the eternal whereabouts of Othello's soul is irrelevant to the drama.

**"Deadly Sins of Criticism, or, Seven Ways to Get Shakespeare Wrong," John Crow, S.Q., IX:3, 301-6.**

John Crow of King's College, London, has classified "all the methods of being wrong about Shakespeare and misunderstanding his writing." 1) Excess of humility towards Shakespeare—seeing him as perfect, thus assigning inferior parts to other writers, and arguing that each play must be progressively greater than the last. 2) Arrogance—consider only one's own likes and dislikes, not Shakespeare's. 3) Pedantry— seeking the non-existent; putting trifles out of perspective; valuing manner above matter, subconscious. 4) Over-simplification—forcing neat classification. 5) Puritanism—refusing to admit that Shakespeare introduced frivolity for its own sake rather than for a serious motive. 6) Optimism—seeking a happy ending where none exists (as in *R &J* and *Macbeth*). 7) Creative criticism—reading oneself into Shakespeare, rather than reading Shakespeare himself.

**"Commentary," [on Mr. John Crow] Harold S. Wilson, SQ., IX:3, 307-10.**

Carrying on the idea of Mr. Crow's paper, and attacking such New Critics as Cleanth Brooks, Harold S. Wilson of Toronto points out the danger in the form of pedantry emphasizing the study of imagery and symbolism. The assumption that the central principle of organization in the imagery frequently leads to the fallacy of regarding the play as an effect of the imagery, rather than the imagery as a function of the play; thus the central unity of the play is apt to be lost.

**"What Shakespeare Did to Chaucer's T & C," M. C. Bradbrook, SQ., IX:3, 310-19.**

M. C. Bradbrook of Girton College examines Shakespeare's treatment of Chucer's *Troilus*, emphasizing the nature of handling and the temper of approach in the two rather than borrowing, by showing their parallel aspects. The play is closer to Chaucer in the love story plot than in the siege plot. In Chaucer's most original and subtle parts, the characterizations of Criseyde and Pandarus, Shakespeare made his greatest alterations; he consistently deflates the high and heroic romance. Chaucer's sympathetic characters and love situation become raw and hardened, appropriate to the theme of *T & C*—"for the strength of his play lies in a vision not of the grandeur but the pettiness of evil; the squalor and meanness and triviality of betrayal, which here enjoy their hour."


## SHAKESPEARE'S FESTIVE COMEDY

***A Study of Dramatic Form and Its Relation to Social Custom***

**By C. L. Barber**

The merry and idyllic comedy written in the first half of Shakespeare's career, form *Love's Labour's Lost* to *Twelfth Night*, is a part of his work that has been least illuminated by criticism. This comedy is primarily festive, in Professor Barber's view, rather than romantic or satiric. It develops in dramatic form attitudes shaped by the traditional seasonal festivals that were part of Elizabethan culture. The saturnalian pattern traced in the plays is related to the liberty and folly customary on such occasions as May Day and Twelfth Night, and specific connections with the holiday tradition, many of them heretofore unnoticed, are brought together to show how the festivals provided a social form for experience parallel to Shakespeare's dramatic form.

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## Digest of CRITICAL REVIEWS

*Ed. by Mrs. Hanford Henderson, Gallaudet College*

**Siegel, Paul N. Shakespearean Tragedy and the Elizabethan Compromise. New York, N. Y. University Press, 1957. $5.**

Mr. Siegel shows "how the Elizabethan compromise (a balance of old aristocracy, new aristocray, and bourgeoisie) came into being, developed . . . world-view of its own, and then began to fall apart . . . Shakespeare . . . having accepted the Christian humanistic ideology as his own . . . took in his stride the late-Elizabethan challenge to the accepted order of things and 'assimilated' that challenge in his plays . . . [Siegel] relates Bradley's insights to the Christian presuppositions which he has shown to be current in Shakespeare's time . . . The great value of Siegel's book is that it . . . adumbrates a mode of seeing that was available to Elizabethan poets but has since been overlooked by most students of Elizabethan poetry."

*J. A. Bryant, Jr., Sewanee Review* (*Spring,* '58) 330-1.

"In this well-packed and very readable book Professor Siegel . . . discusses 'the relation between Shakespearean tragedy and the society of which it was a product' . . . Mr. Siegel's extensive study of Renaissance England has led him to the conviction that *Hamlet, Othello, Macbeth,* and *King Lear* reflect a 'world view' at once humanistic and Christian . . . Mr. Siegel attempts to show that Shakespeare's ideas concerning the potentialities and weaknesses of men were based on an explicitly Christian concept of society and of the universe. He argues well. The ten chapters of his book set forth a progressively convincing theory which will interest both students of Shakespeare and students of the history of ideas."

*R. M. Wiles, Ren. News* (*Winter* '58) 276-7.

**Hogan, Charles Beecher. Shakespeare in the Theatre, 1701-1800. A Record of Performances in London, 1751-1800. Oxford, Clarendon Press, 1957. 70s.**

"n 1952 [Mr. Hogan] gave us . . . his *Record of Shakespeare Performances in London,* 1701-1750, and he gives us a companion volume . . . for the period 1751 to 1800 . . . Mr. Hogan has . . . shown in gigantic concentration the extent to which [Shakespeare] was acted during that hundred-year span. Mr. Hogan's is an exceedingly accurate and comprehensive daily record of Shakespearian performances, economically organized and well annotated . . . This volume . . . with its predecessor are musts for every research library and for every serious student of Shakespeare."

*George Winchester Stone, Jr., Shakespeare Quarterly* (*Summer* '58) 402-3.

**Halliday, F. E. Shakespeare in his Age. London, Gerald Duckworth, 1956. 30s.**

"The object of this book is to give . . . a comprehensive account of the political, social, religious, cultural, and literary background of Shakespeare, to answer the question, what were other men doing at the various stages of his life? . . . In Mr. Halliday's book the general picture, although rather crowded at times, blends the various elements so as to give us the impression of concentration, not of blurring; generalizations are avoided, the stress is set on fact and the author's or other people's hypotheses are clearly given as such. It is both a serious and an engaging work."

*Anna Maria Crino, Shakespeare Quarterly* (*Autumn* '58) 569-72.

### An Experienced Baby

Six years ago the Old Vic purchased a "Baby." It has twice assumed royalty as the Infant Elizabeth in *Henry VIII,* been rescued from a bear in *A Winter's Tale,* suffered as the unfortunate child of Aaron the Moor in *Titus Andronicus,* and is now part of the mob in *Julius Caesar.* Because of its tendency to talk out of turn it had to undergo minor surgery to remove the "mama" apparatus.

**Stirling, Brents. Unity in Shakespearian Tragedy: The Interplay of Theme and Character. New York, Columbia University Press, 1956.**

"By 'the interplay of theme and character' in Shakespearian tragedy Mr. Stirling means the reflection of the state of mind of the protagonist both in other characters and in the themes emerging from the play as a whole. This interest in shared or distributed motivation is linked with an interest in the quasi-ritualistic devices by which some of the tragic characters seeking to fortify themselves in make-believe; withdrawal into self, and the consequent shattering of a false 'heroic' posture as reality asserts its claims are for Mr. Stirling principal characteristics of Shakespeare's tragedies . . . Mr. Stirling offers a number of points to remember when next one rereads the plays. But method and manner alike result in a certain externality of approach.'

*L. C. Knights, Rev. of Eng. Studies* (*May* '58) 195-6.

**Brown, John Russell. Shakespeare and his Comedies. London, Methuen, 1957. 18s.**

"This book aims at a reconsideration of . . . the early or romantic comedies, as far as *Twelfth Night.* The method is the pursuit of motifs . . . as these recur in the . . . several comedies and as they receive extra illustration and support in the whole range of Shakespeare's work . . . No contemporary critic . . . will wish to reject the notion that the gaiety and absurdity. the beauty and romance, of these plays has some more profound meaning than criticism has yet given a good account of . . . Mr. Brown's meticulous observations, though here and there perhaps over-ingenious and tenuous . . . seem to me on the whole a distinct and important contribution to the understanding of Shakespeare's comic vision."

*W. K. Wimsatt, Jr., Mod. Lan. Rev.* (*Jan.* '59) 86-7.

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**The Itinerant Scholar:**

*At the South-Central Renaissance Convention, Fort Worth, Texas, February* 1958.

### The Role of Music in the Tempest. A Study in Interpretation.

*John P. Cutts, University of Alberta*

The music of the spheres is not referred to specifically as such in *The Tempest,* but the whole play is conceived as taking part on an island that resounds continually to music in the air, which is, I believe, equivalent to music of the spheres. The island governed by the benevolent power of Prospero is in itself a type of the golden-age island, where no ill is ultimately allowed, where strife and friction are allayed, and everything is to be wrapped in a serene air of celestial harmony. It is the lawful musical counterpart of the Sirens. They promised freedom from strife in the general lure of the pleasures of the Golden Age, but their fundemental aim was lust and destruction. Prospero's island magic promises freedom from strife and the benefits of peace and content, but it basically aimed at restoring Prospero to his rightful position. By music's power he is able to resolve his problems one by one until harmony is restored.

Ariel's tempestuous music creates the storm: his gentle music allays it. It is his music, almost with the power of Circean enchantment, that guides Ferdinand to Miranda. Music charms the other visitors to sleep except, significantly, Sebastian and Antonio who are out of tune with the island's harmony because they have murder in their heart. Throughout the play discord is resolved into harmony not by political machinations, not by *coups de grace,* not by murder and revenge, but by the island's harmony, by the appeal to the harmony of right order, the music of the spheres in which man is united to the divine will for creation.

## COMPLETED DISSERTATIONS

*Edited by*

*Jack R. Brown, Marshall College*

**The "Aspiring Minds": A Study of Shakespearean Characters Who Aspire to Political Sovereignty, Against the Background of Literary and Dramatic Traditions, Robert Francis McDonnell, University of Minnesota, 1958, 307 pages.**

Preliminary to an examination of Shakespeare's use of the character of aspiring mind, Dr. McDonnell traces the popularity of this dramatic figure from the earliest English tragedy, *Gorboduc,* through English Rennaisance drama to about 1615. Four outstanding qualities of such a character are examined: (1) he is opposed to the normal moral order; (2) he appears in Senecan plays making an intellectual, rather than a popular appeal; (3) there is something unnatural about him (e.g., R III's hunch back); (4) his career follows a pyramidal pattern of rise, triumph, and fall.

Depicting the character of aspiring mind, Rennaissance dramatists drew from one literary and two dramatic traditions. The literary tradition was that of the *De Casibus,* from Boccaccio through Lydgate and the *Mirror for Magistrates;* the dramatic traditions were derived from Seneca and from native English drama, particularly in the figure of the ranting Herod.

Pre-Shakespearean examples of the character of aspiring mind culminated in two characters of Marlowe, Young Mortimer in *Edward II* and Tamburlaine in *I Tamburlaine.* In the latter, Dr. McDonnell finds an "inversion of the man of aspiring mind."

Shakespeare's first great aspirer is R III: he follows a "pyramid" career; his deformed body reflects his deformed nature; he is aggressively irreligious. A second great aspirer is Bolingbroke, conventional in the type except that he does not openly declare his ambition for the throne.

The later tragedies present three great examples of the character of aspiring mind: Caesar, Edmund, and Macbeth. Edmund is the only aspirer used as a dramatic foil; even his intense evil is overshadowed by that of Goneril and Regan. Macbeth, last of Shakespeare's aspirers, is also the greatest, because of the nobility and goodness which are destroyed along with his evil nature. After this masterly creation of the man of aspiring mind, Shakespeare did not again draw a character ambitious for a throne.

**The Unity of Play and Song in Shakespeare, E. Sue Harrison Doss, University of Arkansas, 1958, 223 pages.**

Twenty-five plays are found to contain 85 songs and fragments of songs: 52 in 16 comedies; 23 in 6 tragedies; and 10 in 3 histories.

All of the songs are relevant and "artistically integrated with the plays." In every instance they are found to contribute to one or more of four dramatic characteristics: action, character, spectacle, theme and imagery. A statistical summary reveals that all 85 songs are related to character, 63 to action, 38 to spectacle, and 38 to theme and imagery. Many are found to contribute to more than one element, and 17, for example, the aubade to Imogen in *Cymbeline,* contribute to all four dramatic elements.

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### FEASTING IN TROILUS

Dr. Karl F. Thompson of Michigan State University discusses the *pro's* and *con's* of "the variant readings for III, ii, 143 of Shakespeare's *Troilus and Cressida*"—"the 'fasting' of the Quarto" *vs.* "the "feasting" of the Folio"; and he decided "on the basis of which image created by the two words better contributes to the meaning of the scene" that "feasting" must be preferred . . . for it allows us to gain several meanings which the 'fasting' of the Quarto forbids." Dr. Thompson acknowledges the attractiveness of the other reading, supported by Malone, but feels that it is "too literal" an interpretation since Shakespeare portrays pride "as a personified abstraction, not another name for Achilles." ["The Feast of Pride in 'Troilus and Cressida," *Notes and Queries* (New Series) V: 5 (May 1958), 193-194.]

## LANDMARKS OF CRITICISM

*Edited by Marvin Felheim, University of Michigan*

### SHAKESPEARE AS CRITIC OF LANGUAGE

*Gladys D. Willcock,*
*London, The Shakespeare Association,* 1934

Beginning with the "significant fact that the noun *critic* and the adjective *critical* are first recorded in his plays," Miss Willcock brilliantly illustrates here Shakespeare's knowledgeable use of language.

"The zest for language in and for itself is a patent characteristic of the early plays." But Shakespeare as creator of language appeals to Miss Willcock less than Shakespeare, critic of language . . . "Shakespeare not only playing in language the same games as other men of his age, but also watching the game, and, like other spectators, seeing more than the players."

First of all, Miss Willcock makes clear that "the feeling for and about language expressed in the early plays . . . cannot be understood apart from the great Tudor movements in language." The age of Elizabeth was, linguistically, divided into half: the early part, Spenser's period, was "the hey-day of jigging veins of rhyming mother wits," characterized by "schemes and figures"; Shakespeare, on the other hand, is "the poet of a new age"; the dead half of the Queen's reign survives in two forms only: "odd snatches of older songs like the Gravediggers or Ophelia's) and parody (like the play of *Pyramus and Thisbe*)."

During "the mid-century English Literary Criticism was born and at first found its most stimulating topic in the English language—its status and capacity." The arts of rhetoric as well as concern for spelling, vocabulary and writing English were "problems of national importance."

Then, from the early seventies other influences began to appear: "the emergence of a new courtly leadership" exemplified in such a courtier as Edward de Vere and in such a work as the second part of *Euphues* (1580). "Words mattered" both at Court and on the Elizabethan Grub Street.

#### Shakespeare The Philologist

Shakespeare not only used these advances in language; he was a Philologist as well. To prove her point, Miss Willcock cites *L.L.L.* the "dominant theme" of which is "the overwhelming event of the English language and all that had been happening to it in the last twenty years or so." The main plot is worked out in terms of courtly wit (such as we can imagine Southampton to have exercised). Next there is Armado, "Fashion's own knight" — and *fashion* "flashes the message *language* to the Elizabethan mind." Holofernes, the pedant, was "a recognized butt"; practically every remark of his is a "pointer to something in the world of language"; his "abstract intellectualism" . . . and stock devices (of antithesis, distinction, repetition, variation), his love of disputation and knowledge of current terms of grammatical and literary argument and comparison. Further, Shakespeare illustrates here abundantly a "genuine Elizabethan trait — a manifestation of a care for language more widely diffused than would appear to us possible. This is shown by the fascinated, and on the part of simple people, awe-struck, attention paid to new and striking words." ("Remuneration! . . . O! that's the Latin word for three farthings . . . Remuneration! why it is a fairer name than French crown.") Finally, Holofernes and Nathaniel "illustrate a very marked contemporary vice in vocabulary—the synonym habit." And Holofernes carries the schoolmaster's business (to know Latin grammar) into life, into a consequent confusion of grammar and nature; he "*affects the letter.*"

"The courtly and the pedantic are rounded off by the clownish or simple." Dull, Costard and Jaquenetta are foils to both Armado and Holofernes. Costard is a "walking word-game" (cf. Viola's comments on Feste in III, i, of *T. N.*)

"Shakespeare's plays up to about 1600 are unified by this sense of language as well as by delight in its exploitation. Certain characters seem to exist in order to express the balance between the critical and creative faculties—Berowne, Mercutio, Falstaff, Prince Hal, Hotspur, Hamlet. They discourse upon the features and tendencies of language, they listen to it as experts, they chase it like sportsmen."

Miss Willcock's ingenuity shows when she points out that comments on language may provide a clue to Shakespeare's revision of older, naiver work. For example, *Hamlet.* The Hamlet who jumps into Ophelia's grave mouths and rants; he is the "old" Hamlet, a Hamlet Shakespeare accepts, even provides for, but Shakespeare's Hamlet adds, self-consciously, "Nay, an thou'lt mouth/ I'll rant as well as thou." And in the following scene, Hamlet speaks to Horatio . . . "I am very sorry, good Horatio,/ That to Laertes I forgot myself . . ." *Hamlet* is the "turning point" in the evolution of Shakespeare the critic. "After this, while the use of language grows more daring and assured, we hear much less *about* language."

#### Changes In Language Explained

One explanation, perhaps, lies in the sequence of tragedies from *Hamlet* to *A and C.* "The intensity of tragedy leaves little scope for critical digression and linguistic play." And by the time of *Winter's Tale,* "the great Elizabethan adventure of language lay far behind." Moreover, the game of words was played out. As the century drew to its close, men were talking and thinking less about language; the tool has been rendered perfectly flexible for their use. Besides, "the great Humanist impulse to the care and study of the mother-tongue weakened or was merged in other interests."

When words grew less fascinating, the late Elizabethans discovered a fresh lure in things. Trinculo, Caliban, Stephano are analagous to Launce and Speed and Launcelot Gobbo, but they no longer engage in the "old fooling"; their drollery turns on *things.*

The age is also turning introspective; "the language of the Shakespearian soliloquy may well have taught a new art and new values."

There is significance in the fact that Shakespeare's period of explicit and open criticism belongs mainly to the years when he was making a bid in both worlds—of the theatre, of wits and poets. No one was more fascinated by the event of language. Later, he settled into man of business and man of the theatre; he led in the adaptation of a new dramatic language in supple blank verse and prose of almost unlimited range. His attitude remained critical in so far as it was discriminating and selective; if we find the influence of Beaumont and Fletcher stronger on him than that of Ben Jonson, it is not so much because they were more popular as because their model gave him the room and freedom he always desired and enabled him to add a *Winter's Tale* to a *M. N's D.*

"How fortunate Shakespeare was in the period of his birth . . . People persist in speaking of the young Shakespeare and even use words suggestive of adolescence in referring to a play like *R and J.* But in 1595 Shakespeare was thirty and he died at fifty-one; thirty was mature in those days and fifty-one was old . . . It is the youth of the forms and language that flows through the plays. It is the expansive, acquisitive, adventurous quality that speaks of youth. The nation-wide participation in language as an adventure is a unique phenomenon in our history; Shakespeare in no action gave more proof of his critical sense than in being in no hurry to turn his back on it."

## THE ITINERANT SCHOLAR

*At the Southeastern Renaissance Conference, University of North Carolina April 26, 1958.*

### Sex And Pessimism In King Lear

*Robert H. West, University of Georgia*

One of the major contributions to the impression of pessimism which *King Lear* may leave comes from a suspicion of Lear's which is parallel to Gloucester's suspicion that the gods are like wanton boys who kill us for their sport. "But to the girdle do the gods inherit. Beneath is all the fiend's." If the long speech of which this sentiment is a part can be taken as Gloucester's on the wanton gods has been, to be a keynote of the play, then clearly *King Lear* is dreadfully pessimistic on sex. Most of what the characters have to say about sex is unfavorable and most of what the action seems to indicate is the same. But the play is no indictment of sex. It is rather the confrontation of some dark facts with a basic and perhaps arbitrary morality which remains in the play a matter of faith only but of a firm one. The play does not, like a novel of sentiment, come comfortably to rest in this morality; along with it the audience retains as strongly a sense of mystery. The combination helps in the tempering into grandeur that a tragedy must have.

*At the Central Renaissance Conference, Saint Louis University, March* 22 1958

### Sir John Falstaff, Comic Hero: or the Rejection of Bradley

*Rufus Putney, University of Colorado*

In "The Rejection of Falstaff" Bradley implied without stating definitely that in each part of *Henry IV* Shakespeare embedded a real comic plot in the political matrix of the play and created in Falstaff a true comic hero. Sir John belongs to the same species of protagonist as the best of Johnson's and of Moliere's. Such comic heroes appear in plots having a beginning, a middle, and an end. Further, they must be defeated in their efforts to attain inappropriate goals, or if the goals be acceptable, they must use means that make them undesrving of success. These characters gain our admiration because they surpass intellectually and sometimes morally the world in which they exist. Thus our response to them is usually a series of alternating attractions and repulsions like our moments of identification with and withdrawal from the tragic hero. Bradley faced, as his recent critics do not, the dilemma created by our coolness toward Hal and our love for Falstaff. Therein resides the ultimate impregnability of his essay. He was right in saying that in the Falstaff scenes Shakespeare "overshot his mark." This is especially true of the Falstaff of Part I, who was conceived to exist in a play where he must match the brilliance of Hotspur. Furthermore, the dramatist seems best able to manipulate the response of his audience by making his characters active or passive in the right ways. In Part I Shakespeare kept Falstaff primarily passive and on the defensive so that we rejoice and sympathize as he escapes the traps of his tormentors. In Part II Falstaff is active and is accordingly subjected to more intense comic scrutiny. Still, he could not be stripped of all the old wit and charm. Consequently, Hal may, but neither we nor Shakespeare can banish from our hearts "sweet Jack Falstaff, kind Jack Falstaff, valiant Jack Falstaff, and therefore more valiant, being as he is old Jack Falstaff." We know that every adjective save "old" is untrue, but we continue to believe them and the best of our friend.

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This paper will appear in the *Theatre Annual,* Vol. XV, shortly to be published. Professor Putney writes that the abstract departs from the read and published paper because he has "only lately come to realize that keeping Falstaff on the defensive throughout Part I has the effect of making him likeable and that we respond strongly to the activeness and passiveness of dramatic characters."

*Biography in Brief*:

## JAMES QUIN, Actor

*Philip Highfill, Jr.,*
*George Washington University*

Jemmy Quin, born in London in 1693, was the illegitimate son of an Irish barrister. Drawn in 1710 from Smock Alley to Drury Lane, he stunned the house with Bajazet in *Tamerlane*, first of his many rough roles to match his big voice and bulky frame. Quite as his roles, Quin was oft embroiled; he wounded a woolen-draper who protested being cuckolded; saved Rich from a mob when the manager chastized a drunken lord; killed an actor who attacked him (over the pronunciation of "Cato"); was thrashed by Macklin; duelled Theophilus Cibber; assaulted Aaron Hill.

Quin's whimsical generosity earned him a various friendship. Chetwood, Winstone, and Wilkinson praised his assistance to younger actors; George Anne Bellamy regarded him as a father; Pope and Fielding admired him; Smollet attacked him in *Roderick Random* and *Peregrine Pickle* but eulogized him in *Humphrey Clinker*. He rescued James Thomson from bailiffs and Thomson called him "Esopus of the age" in "The Castle of Indolence." He bequeathed 50 pounds to "Thomas Gainsborough, limner." He twice came out of retirement for his old friend Ryan's benefits, refusing a third time because he'd lost his teeth: "I will not whistle Falstaff for any man."

### Fat Jack Quin

Quin was, largely by accident, the finest Falstaff of the century. As time went on, he looked the part, even "without stuffing"; and finally he came to live it. To Londoners he *was* "Fat Jack" because of his expansive proportions and merry, gay sly, generous, quarrelsome, sentimental, vain nature. Not only witty in himself, but the cause that wit was in other men, he had not been cold a month before appeared *Quin's Jests; or, The Facetious Man's Pocket Companion*. Randy bachelor, tavern-haunter, indulged companion of the great, he encouraged a reputation for gourmandizing even greater than his real astonishing capacity for beef-pasty, porter, and John Dory. Samuel Foote said, "I can only recommend the Man, who wants to see a character perfectly play'd to Mr. Quin, in the Part of Falstaff." His enemy Theophilus Cibber generously admitted:

I have, in my time, seen many attempt the Part . . . yet Mr. Quin is so far beyond the best of them, that I shall not mention their names, because the Comparison could prove no sort of Advantage to their Memory . . . . He maintains [the character] throughout with a lively Comic Force, and Flow of Spirit, temper'd with Judgement; a natural Humour (scorning the low Aid of Farce) a piercing and a waggish Eye, with a great Command and Change of Countenance . . . . and tho' he omits not any of the Bye-Play, or Jeu de Theatre of the Part, he never deviates into Buffoonery; but all along preserves a Decency and Propriety.

Ireland remembered him seated grandly on Shrewsbury Field in "a crimson gilt velvet arm chair, with gilt claw feet and blue fringe." He played Sir John nearly 300 times in 1 and 2 *Henry IV* and *MWW*. He revived *MWW* in 1720 for its first performances in fifteen years, and made it his most dependable vehicle.

### Quin vs. Garrick

Quin had condemned young Garrick's style and called his admirers heretics who must soon return to the old faith. Garrick replied with verses deriding Jemmy as "infallible" Pope Quin. In 1746 both were hired by the astute Rich at Covent Garden, and when they met—Quin as Horatio, Garrick as Lothario— in Rowe's *Fair Penitent*, honors were even. When both played RIII in the same season Garrick prevailed. But Quin was revenged in 1 *Henry IV*, taking Falstaff and maneuvering diminutive Davy into Hotspur, a rare Garrick failure.

Quin's tragic costumes disturbed critics. Francis Gentleman gives us a vivid report on *Othello*:

I remember once to see this esteemed performer play the Moor, in a large powdered major wig, which, with the black face, made such a magpye appearance of his head, as tended greatly to laughter; one stroke, however, was not amiss, coming on in white gloves, by pulling off which the black hands became more realized.

Yet Quin played Othello to plaudits for many years, as he did his violent Macbeth, and thirty-two other Shakespearean parts. He was a great Brutus, and Gentleman thought that in Hamlet's Ghost he was "never by many degrees equalled."

Quin retired to Bath in 1751 to a fifteen-year round of restrained enjoyments. He fell ill at Garrick's house at Hampton, died at Bath Jan. 21, 1766, and was buried in its abbey church under an epitaph of Garrick's hand.

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**The Complete Works of Montaigne, Newly Translated by Donald M. Frame, Stanford, Stanford University Press, 1957, pp. 1094, $12.50.**

Whether Shakespeare had open before him as he wrote *The Tempest* Montaigne's essay "Of Cannibals" (pp. 150-159 in the present translation), or read the essay—or parts of it—"Of Physiognomy" (the passage in question is on page 806) when he was writing Hamlet's "To be or not to be" speech, we will not say definitely, but that Shakespeare knew of the first essay and had ideas similar to those in the second has been indicated by Anders (*Shakespeare's Books*, pp. 51-5), Jacob Feis, John M. Robertson, and John C. Taylor in their books on the subject. Florio's translation of the passage on death reads: "If it be a consummation of ones being, it is also an amendement and entrance into a long and quiet night. Wee finde nothing so sweete in life, as a quiet rest and gentle sleepe, and without dreames." Frame's translation is substanially the same except that "annihilation" is used in place of "consummation" and "improvement" for "amendment." But there is so much that is good before and after this passage that we would say that Shakespeare would have used more had he the passage in question before him. The "Essais" were printed in 1603, but they had been entered in the Stationer's Register in 1595 and 1600.

Aside from this minor use for the volume, it is valuable for the essays in general, the view of sixteenth-century Germany, Switzerland, and Italy in *The Travel Journal*, and the interesting letters. The quotations in Latin, Greek, and Italian have been fully translated. Whether for tasting, swallowing, chewing or digesting, this volume has abiding interest.

**A Midsummer Night's Dream, Ed. by Louis B. Wright and Virginia A. LaMar, The Pocket Library, New York, 1958, pp. xxxv, 82, (the facing pages of notes and numbered identically with the text), 35c. The Folger Library General Reader's Shakespeare. Julius Caesar, the same, pp. xxxvii, 97.**

These volumes are in the same attractive format as those previously issued. Parts of the introduction relating to the author, publication, and the theatre are repeated, but there are individual introductions to the plays, text, theatrical history. Bibliographies are for the study of Shakespeare in general. To publish selective bibliographies for the plays would present problems of selection, but they would be useful for the general reader. The notes are full and profusely illustrated from old prints coins, etc. *AMND* is further illustrated with delicate silhouettes designed by Paul Konewka, a 19th Century German artist. The large type, numbered lines (in fives), explanatory notes, synopses of each scene, enlightening illustrations, and key to famous lines and phrases, set these volumes among the best for student use.

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# REVIEW OF PERIODICALS

Ned B. Allen, University of Delaware; Barbara Alden; Nancy Lee Riffe, U. of Ky.; Gordon W. O'Brien, Youngstown Univ.; Peter J. Seng, Northwestern Univ.; John Shaw, Hiram; Joseph H. Summerell, University of Rochester; Margaret Lee Wiley, East Texas S.T.C.; Gordon Ross Smith, Penna. State U., Bibliographer.

### HAMLET'S DUMB SHOW

To the problems, first, of why Claudius does not react to the dumb-show in *Hamlet*, and, second, of why Shakespeare puts it in *Hamlet* at all, Norman N. Holland of Massachusetts Institute of Technology suggests an ingenious answer "in terms of the metaphorical structure of the play as a whole." Through the unusual emphasis of this play on the word "ear," Shakespeare has built up a "careful distinction between words and action." Claudius must see but not react to the actions of the dumb-show so that upon the performing of the play (which, Professor Holland points out, Hamlet, "like any good Elizabethan," thinks of "specifically as entering the ear") the revenger may be seen to have "made the punishment fit the crime." "Claudius loses control, not at the mere sight of his deed, but . . . 'upon the *talk* of the poisoning.' Hamlet "has poured poison into Claudius' ears." ["The Dumb-Show Revisited," *Notes and Queries* (New Series) V: 5(May 1958), p. 191.]

### PORTIA'S RIDDLE

Peter J. Seng of Northwestern University analyses the trick played by Portia in calling for the song which reveals to Bassanio the right choice of the casket in *Merchant of Venice*. In spite of Granville-Barker's objections that Shakespeare could not have used "such a slim trick" and that his audiences would not have caught it, Professor Seng supports his opinion by calling attention to similar word play in a song sung by Shakespeare's Holofernes in *Love's Labour's Lost*. He concludes, "Apparently even the great unwashed among the Elizabethans could thread their way through a verbal maze." [The Riddle Song in 'Merchant of Venice," *Notes and Queries* (New Series) V: 5(May 1958), 191-193.]

### POETIC IMAGINATION

Citing Shakespeare's coupling of lunatic, lover, and poet—'of imagination all compact' (*Dream* v. i. 7-8)— as representative of the derogatory view of imagination in the Elizabethan period, William Rossky in "Imagination in the English Renaissance: Psychology and Poetic" finds the explanation for such views in "the popular psychology of the period." Rossky not only examines the "specific grounds" for this disrepute, but shows "how the particular grounds for disrepute influence the view of imagination expressed by poets and literary critics, [and] are indeed converted into a justification of the poet's imagination."

The passive operation of the imagination was to provide accurate images to the reason, and "since the reason is conventionally described as the power which distinguishes good from evil, the ultimate result of inaccurate images is immorality." Inaccurate "reproduction" was due to the imagination's dependence on the senses, to "its own great fragility," to its associations with madness and melancholy; the "passions" and even "the occupations of men distort" the imagination, so as to "make its testimony unreliable."

The active function of the imagination—to 'feign', 'forge', 'frame', 'coyn'—invites disrepute by its lack of "correspondence to life." The imagination feigns the monstrous as well as the beautiful, but both "are incredible and therefore disreputable." Accurate images "may lead to natural emotion and sound action," untruthful images upset the "healthy operation of the instrumental scheme, leading to irrational and hence immoral behavior."

In defending the imagination, Elizabethan poetic "responds to the very bases of the disrepute," and presents "the feigned image of poetry" as "the precisely controlled means of effective persuasion to good." A concept evolves of poetic feigning as "a glorious compounding of images beyond life, of distortions which are yet verisimilar imitations, expressing a truth to reality and yet a higher truth also, controlled by the practical purpose, the molding power and, in almost every aspect, by the reason and morality of the poet." [*Studies in the Renaissance*, V (1958), 49-73.]

### M.O.A.I.

Theodore C. Hoepfner suggests a "Latin tag" as the basis of the abbreviation M.O.A.I. in *Twelfth Night*, "*Malevolus omnino amore* [*sui*] *infelix facitur*' meaning 'Malvolio all through self-love is made ill-fated." But the Latin is not presented as a quotation, and two words, a key one, [*sui*], and the verb, are not represented in the abbreviation, which makes Mr. Hoepfner's theory difficult to accept even should one agree with him "that most of his [Shakespeare's] audience knew enough to catch the point of a play on words involving rather simple Latin." ["M.O.A.I.—'Twelfth Night," *Notes and Queries* (New Series) V: 5 (May 1958, p. 193.]

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### OVIDIAN LADIES

Mr. Roderick L. Eagle, calling attention to the obvious education of "Shakespeare's aristocratic young ladies," notes that such education in Tudor times came from parents who could teach or from private tutors hired by parents who could afford them, since "there were no schools for girls." He cites the names of several of Shakespeare's women characters who were educated, meaning chiefly those who show evidence of having read Ovid—Imogen in *Cymbeline*, Lavinia in *Titus Andronicus*, Perdita in *Winter's Tale*, Jessica and Portia in *Merchant of Venice*, and Juliet. ["Shakespeare's Learned Ladies," *Notes and Queries* (New Series) V: 5 (May 1959), p. 197.]

### BENEDICK'S SONG

J. M. Osborn of Yale writes that the original of Benedick's song, "The god of love" (V, ii), was recently discovered to be an intricate poem of five quatorzains undoubtedly by William Elderton (d. 1592?). A moralized version of this popular Elizabethan song, entered by Birch in the Stationer's Register in 1562-63, indicates an approximate date for its composition. William Birch's parody "clinches the identity of the newly found poem, for Birch employed exactly the same stanza form and wherever possible kept the same rhyme words. Moreover, Birch stated that the original was written by one 'W. E.'"

The manuscript containing the poem, described in the Tenth Report (Appendix VI, p. 108) of the Historical Manuscripts Commission, includes lute music, "cookery receipts and a 'Remedy against bytyinge of a mad dogge or mad man!" along with 29 poems.

Part of the first quatorzain of Elderton's song is given here for purposes of comparison:

The god of love that sits above,
And knows me, and knows me,
How sorrowful I do serve:
Grant my request that at the least
She show me, she show me,
Some pity when I deserve.

["Benedick's Song in *Much Ado*," London *Times Literary Supplement*, Nov. 17, 1958.]

### LEAR AND APOLLO

Cecil Seronsy of Bloomsburg State Teachers College believes that Malone's evidence for Lear's swearing by Apollo and Johnson's objections to "too much mythology" are both beside the point. In this passage reference to Apollo, whether intentional or not, implies the commonly recognized attributes of light and wisdom, as well as of archery, as relevant to the meaning.

Thus, while Lear uses the reference to Apollo as archer (after Kent's "true blank"), Kent refers to Apollo as god of light and wisdom, asserting "the futility of Lear's calling upon the god whose attributes (light, wisdom, foresight) Lear himself so sorely needs, yet is too blind to call on." [Shakespeare's King Lear, I, i, 159-163," *The Explicator*, *XVII*:3 (Dec. 1958), 21.]

### FALSE TO ANY MAN

John Virtue of Eastern Michigan College notes that two of Bacon's essays ("Of Wisdom for a Man's Self" and "Of Suspicion") using this phrase suggest that "to thine own self be true" has the popular denotation of serving one's own ends. "Make it your rule of life to look out for your own interests," Polonius is saying to Laertes: "if you do so, no one will ever be able, with reason, to charge you with violating a trust . . . for you will never have undertaken to do more than to maintain your social position, protect your rights, and safeguard your reputation as a gentleman."

This interpretation "better accords with the ethos of Polonius . . . than does the transcendentalism attributed to him in the usual interpretation." ["Shakespeare's *Hamlet*, I, iii, 78-80," *The* Explicator, XVI:8 (June, 1958), 55.]